This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

PAMPHLET
FILE

FINE ARTS LIBRARY
FOGG ART MUSEUM

CATALOGUE

OF

PAINTINGS

AT THE

ARTIST'S EXHIBITION,

IN

HARDING'S GALLERY,

SCHOOL STREET.

BOSTON.

MAY, 1834.

BOSTON:

J. H. EASTBURN, PRINTER, 18, STATE STREET.

1834.

FA 4254.601.9

HARVARD
FINE ARTS
LIBRARY
NOV 5 1982
TRANSFERRED
FROM PAMPHLET FILE
(COPIED FROM OLIN)

CATALOGUE.*

NO.	SUBJECT.	ARTIST.	OWNER.
1.	Portrait of Daniel Webster.	Harding.	
2.	" " Nathaniel Greene.	"	
3.	" " Dr. Howard.	"	
4.	" " Mrs. Howard.	"	
5.	" " Charles Sprague.	"	
6.	" " James Read.	"	
7.	" " Capt. Morgan, U.S. Navy	"	
8.	" " Lt. Gov. Armstrong.	"	
9.	" " Mr. Mears.	"	
10.	" " Mrs. Abbot Lawrence, and Children.	"	
11.	" " W. Gibbs McNeil, U. S. Army.	"	
12.	" " Thos. P. Cushing.	"	
13.	" " Mrs. Dr. Howard, and Children.	"	
14.	" " Rev. Dr. Lowell.	"	
15.	" " Jos. P. Bradlee.	"	
16.	" " Mrs. Blake.	"	
17.	" " Rev. Mr. Malcolm.	"	
18.	" " Jos. T. Buckingham.	"	
19.	" " Edward Miller.	"	
20.	" " Caleb Loring.	"	
21.	" " Harrison G. Otis.	"	Citizens of Bost.
22.	" " David Henshaw.	"	
23.	" " Francis Jackson.	Alexander.	

* Those Pictures marked with an asterisk are for sale.

NO.	SUBJECT.	ARTIST.	OWNER.
24.	Fancy Head.	Hewins.	
25.	Portrait of Rev. Mr. Bolles.	Pratt.	
26.	A Swiss Scene, Sunset.	Doughty.	R. B. Forbes
27.	Boston Light House.	"	*
28.	Italian Scene, by Moonlight.	"	*
29.	A Winter Sunset.	"	*
30.	View on Winepiseogee Lake.	"	*
31.	The Old Windmill.	"	*
32.	Early Dawn.	"	*
33.	Squam Lake, N. H.	"	*
34.	View on the Rhine.	"	*
35.	Summer Shower.	"	*
36.	View of a Sea Beach.	"	*
37.	Study of White Mountain Scenery.	"	*
38.	Lake of the Mountains.	"	*
39.	Swiss Scene.	"	T. H. Perkins Jr.
40.	Outlet of a Lake.	"	"
41.	Source of the Rhine.	"	*

——" a solitary spot !
Above, the blue old Alps in grandeur rose,
Their glaciers bright with sunbeams, and their sides
Dark with thick forests and o'erhanging cliffs !
Gray, crumbling Castles here and there were seen,
Relics of olden days and warlike pride.
No more the feudal flag above them flew,
Nor martial bands upon the ramparts stood,
But the green ivy waved triumphant there !
And the wild fir tree crowned each mouldering wall.
Beneath, the golden waters of the Rhine
Began their course + fed by a thousand brooks
Just from their rocky prison-house set free,
Far up the icy hills."— *McLellan.*

42.	Nahant Long Beach.	Doughty.	J. Bryant, Jr.
43.	View in France.	"	*
44.	Windmill and Bridge.	"	*
45.	View on the Potomac.	"	D. C. Johnston.

NO.	SUBJECT.	ARTIST.	OWNER.
46.	New Hampshire Lake Scene.	Doughty.	Mr. Taylor.
47.	Scene in Lombardy — Sunset.	"	*
48.	Savoyard Sketch.	"	*
49.	View on the Lehigh.	"	J. Fullerton.
50.	Scottish Lake Scenery.	"	*
51.	Winter in New Hampshire.	"	*
52.	Nahant Beach, with a passing shower.	"	*
53.	View on the River Po.	"	*
54.	Autumn, view on Swift River, N. H.	"	*
55.	The Happy Valley.	"	R. B. Forbes.
56.	View on the Susquehanna.	"	*
57.	Scene on the Quinnebaug.	"	*
58.	View on the Saco River.	"	*
59.	Lake of Geneva.	"	Geo. Waters.
60.	Lake of Thune, Switzerland.	"	*
61.	View on the Schuylkill.	"	J. Fullerton.
62.	View on the Hudson.	"	*
63.	Sea beaten Castle.	"	*
64.	Sunrise.	"	J. Fullerton.
65.	View on the Lehigh.	"	"
66.	A Peasant before the Virgin Mary.	Alexander.	Alex'r.
67.	Mouth of the Penobscot.	Doughty.	G.W.Brimmer
68.	Portrait of a Young Lady.	Healey.	J. Fullerton.
69.	View on the Delaware.	Doughty.	H. Robinson.
70.	Nicolo — a sketch from life.	Hewins.	Hewins.
71.	Portrait of Mrs. Merrill.	Alexander.	Alexander.
72.	Magdalen — a sketch. "She's been forgiven."—*Walter Scott.*	"	Mrs. Kruger.
73.	A Roman Lady — from life.	"	*
74.	Portrait of a Gentleman.	Howes.	
75.	Hesitation — a study from life, at Paris.	Hewins.	
76.	Portrait of Mrs. W. H. Smith.	Alexander.	Alexander.
77.	A Venetian Lady — from life.	"	"
78.	Portrait of J. F. W. Lane.	"	

NO.	SUBJECT.	ARTIST.	OWNER.
79.	Portrait of Robert Treat Paine.	Alexander.	
80.	Portrait of Rev. Dr. Gardiner, (the last original portrait of him.)	"	*
81.	Portrait of Mr. Lee.	"	
82.	Portrait of Miss Swett.	"	
83.	Portrait of Misses Allen.	"	
84.	The Sisters.	"	
85.	Portrait of Mrs. Paige.	"	
86.	Portrait of Miss Mary Duff.	"	
87.	Portrait of A. G. Alexander.	Alexander.	Alexander.
88.	Sybil.	"	"
89.	Peasant of Aricci, near Rome.	"	"
90.	Portrait of Mrs. Walley.	"	
91.	Miss Bumstead and sister.	"	
92.	Roman Peasant, from life.	"	"
93.	Portraits of Mrs. Williams, and Miss Keyser, of Baltimore.	"	
94.	Roman Peasant, from life.	"	"
95.	Portrait of Miss Wells, Conn.	"	
96.	Portrait of Miss Duer, N. Y.	"	
97.	Portrait of Mr. Knapp.	"	
98.	Copy from a picture by Paul Veronese, in the Doge's Palace, Venice.	"	
99.	Portrait of Miss Wheelwright.	"	
100.	Sketch of the Sea in a gale, from Lynn Beach.	Pratt.	*
101.	Portrait of Charles Amory.	"	
102.	Fortunata — sketch from life.	Alexander.	Alexander.
103.	Misery — sketch from life.	"	"
104.	Portrait of Mons. Pelletier.	Foster.	
105.	View on the Juniata.	Doughty.	C. Hubbard.
106.	Nahant Beach, eastern shore.	Hubbard.	*
107.	Nahant Beach, south view.	"	*
108.	Burning of the Pavillion at Charlestown.	"	*

NO.	SUBJECT.	ARTIST.	OWNER.
109.	Landscape.	Hubbard.	*
110.	Reading the Letter — original.	Alexander.	Alexander.
111.	Early Devotion — original.	"	"
112.	Sybil — original.	"	"
113.	Capuchin Friar — from life.	"	"
114.	Young Roman — from life.	"	"
115.	Portrait of N. P. Willis.	"	
116.	Portrait of Miss Prudence Crandall, of Canterbury, Conn.	"	
117.	Portrait of John Bumstead.	"	
118.	Young Roman — from life.	"	
119.	Capuchin Friar — from life.	"	"
120.	Edward playing with Carlo,— Portraits.	Fisher.	Dr. Jno. Flint.
121.	The Chase.	"	*
122.	Reading the Guide-board.	"	*
123.	The Weary Traveller.	"	*
124.	Study from my Sketches in N. H.	"	*
125.	Carlo waiting for his master.	"	*
126.	Summer's Evening Shower.	"	J. W. Trull.
127.	River-side Road.	"	*
128.	Portrait of Josiah Vose.	"	
129.	Portrait of a Lady.	Foster.	Mr. Martin.
130.	Portrait of Dr. Spurzheim.	Fisher	John Pierpont.
131.	The Freshet.	Fisher.	J. W. Trull.

[*Extract from a letter.*]

"In a postscript to my last, I mentioned the recent rains, and consequent fears of a freshet, which has since burst upon us with great fury. The clouds have spent their strength, and the mountains have poured forth torrents into the vallies. I saw, this morning, at early sunrise, the dwelling of a farmer suddenly and unexpectedly surrounded by an irruption of waters. The unfortunate occupant had just time to loose his cattle, before his barn was carried away, and they swam off to the highlands. He then mounted a high spirited horse, his only means of escape, and conveyed his wife and their infant to a place of safety; and instantly returning, brought away two blooming boys, but a few moments before the

NO.	SUBJECT.	ARTIST.	OWNER.

swiftly rising flood swept his habitation from its foundation, scattering its various contents over the wide destruction of his cultivated lands.

"The scene was full of sublime interest. The breaking clouds were tinged with glory by the rising sun, which was also reflected from the turbulent waters. The far-stretching mountains enclosed a mingled view of splendor, terror and destruction, exhibiting at once the weakness of man, the frailty of his hopes, and the power of that element, which seemed to celebrate a jubilee."

132. Rolla—a Portrait. Fisher. *
133. The Rapids—a Composition. " *
134. Study from the banks of the Connecticut. " *
135. Neighbors on good terms. " *
136. Breaking cover, or the Rat in danger. " *
137. Evening in Switzerland, from my Travelling Sketches. " *
138. The Bowl of the White Mountains. " *

[This View was taken from the east side of Saco river, a short distance below the Willey House, looking towards the Notch.]

139. The Lost Boy. Fisher. J. W. Trull.

"He had been gone many hours, and our only hope was in the dog, who accompanied him. We had threaded apparently every maze of the vast forest, when at last we saw him asleep in the midst of appalling peril. Seated against a rock, fatigued with a fruitless search after the homeward path, refreshing sleep, like the calm waters and the quiet sunshine, was upon him, and the anxiety of his soul passed away. A hungry prowler of the wilderness had marked him for his prey and stood upon a cliff ready to leap upon the slumbering wanderer; but the dog — that faithful dog — was his guardian angel. In his pride and power, he but looked upon the wolf, and his career was checked. We paused a moment in a gaze of admiration at the silent moral grandeur of the scene, when, as we advanced, the monster turned back with a low growl, which was answered by shouts of joy and congratulation."

Sketches of Western Incidents.

140. Scene in Humble Life. Fisher. *
141. Sport,—ready for the Woodcock. " *

THE BORROWER WILL BE CHARGED AN OVERDUE FEE IF THIS BOOK IS NOT RETURNED TO THE LIBRARY ON OR BEFORE THE LAST DATE STAMPED BELOW. NON-RECEIPT OF OVERDUE NOTICES DOES NOT EXEMPT THE BORROWER FROM OVERDUE FEES.

FA 4254.601.9

Catalogue of paintir
ist's exhibition

DATE IS